



STALKE OUT OF SPACE

Kristian Von Hornsleth

New Brandings

Christoph Draeger

Voyages Apocalyptiques

Anne Kaminsky

Stalke Galleri
Vesterbrogade 14A

13.8. to 11.9. 1999

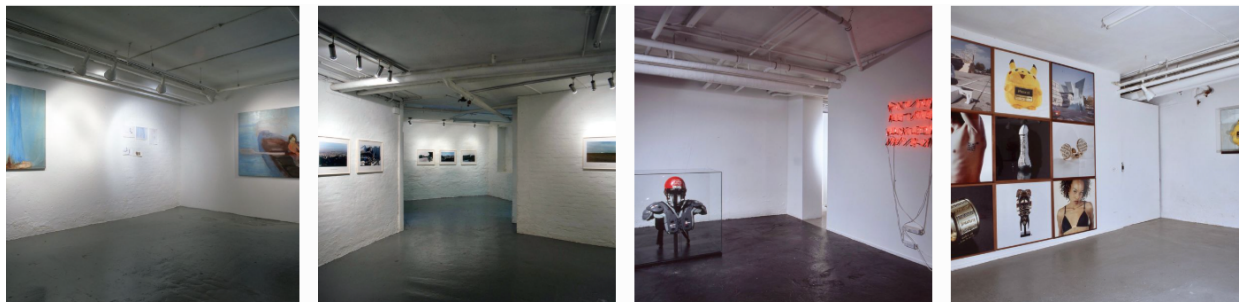
In 1999, Stalke Galleri presented a series of exhibitions that, in different ways, examined the relationship between art, perception, media, and materiality.

In the exhibition **NEW BRANDINGS** by Kristian von Hornsleth, the artist explored the tension between utility, desire, and social dependency. The exhibition comprised a series of limited-edition objects—including watches, knives, and other luxury items—each marked with Hornsleth's characteristic signature and textual commentaries. The project originated from Hornsleth Branding Corporation, founded in 1998, and was presented the same year at the LISTE99 art fair in Basel, where it challenged the purchasing motives of art collectors and addressed the relationship between art and commercial value.

At the same time, Stalke Galleri presented Christoph Draeger's photographic series *Voyages apocalyptiques*, an ongoing project initiated in 1994. The series documented sites that had previously been affected by disasters but which, at the time of photographing, appeared largely unremarkable. By pairing understated landscape photographs with place names such as Seveso, Bhopal, Chernobyl, and Johnstown, Draeger activated collective memories shaped by mass media. The works reflected on photography's capacity both to preserve and to obscure historical trauma, pointing to the medium's inherent ambiguity.

Stalke Galleri also presented the exhibition *New Works* by Anne Kaminsky. Her paintings centered on anonymous female figures and examined the tension between figure and space. In her smaller-format works, Kaminsky employed flat, layered pictorial structures without hierarchical depth, allowing color and form to operate on equal terms. The paintings were characterized by soft transitions and a misty, luminous atmosphere in which figures appeared as shadow-like presences. Through these works, Kaminsky posed questions about the possibilities of painting as painting, free from illusionistic representation.

Taken together, these exhibitions reflected Stalke Galleri's engagement with contemporary artistic investigations into the status of the image, materiality, and cultural context at the end of the 1990s.



Exhibition views from the 1999 shows by Anne Kaminsky, Christoph Draeger, and Kristian Hornsleth at Stalke Galleri, presenting painting, photography, and conceptual installations.



Kristian Von Hornsleth, poster